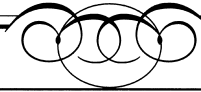


The Female Spectator

CHAWTON HOUSE LIBRARY



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CHAWTON HOUSE LIBRARY VISITING FELLOWSHIPS



Chawton House Stables - Home to our visiting fellows

Since October 2007, Chawton House Library has been host to four visiting scholars, all of whom have been using the library collections to further their research on women's writing of the long eighteenth century. Two articles by two of these scholars, Holly Lubning and Michael Genovese, can be found in this issue of *The Female Spectator*. In the first of these articles, Lubning discusses the Chawton House Library copy of Haywood's *The Rash Resolve* in relation to other early editions of Haywood's work. Genovese's article focuses on Sarah Fielding's *The Adventures of David Simple*, a work he consulted while in residence here at the library.

It is clear from the first few months of the scheme that our visiting fellowships are a very successful way of enabling scholars undertaking significant research in the long eighteenth century to access the collections at Chawton House Library. We are now inviting applications for 1-3 month visiting fellowships to be taken up between October 2008 and the end of June 2009. A focus on women's writing or lives in the period would be particularly welcomed, although other projects of research in the long eighteenth century will be considered. The deadline for completed applications for these fellowships is May 30th 2008. Please see our website for further details about the Fellowships. All Fellows will be

offered accommodation in the Elizabethan Stable Block at Chawton House Library (pictured here) and office space in the main Library building.

A typed letter of application including the preferred dates of study and a brief research proposal (not to exceed three pages), should be sent for the attention of the Chawton Research Fellow, Gillian Dow. The proposal should be accompanied by a curriculum vitae. The applicant should also arrange to have two confidential letters of recommendation sent direct to the Library. For informal enquiries about the holdings in the collection, please contact the librarian Jacqui Grainger (jacqui.grainger@chawton.net) or Gillian Dow (gillian.dow@chawton.net).

The selection committee includes the Trustees of Chawton House Library and Faculty members of the University of Southampton which has considerable strengths in eighteenth-century literature and runs a successful interdisciplinary MA in eighteenth-century studies. For more information, see <http://www.english.soton.ac.uk/>

Visiting Fellows will be expected to donate a copy of the manuscript or published work resulting from their stay at Chawton House Library to the Library collection.

The Female Spectator

This issue focuses on Chawton House Library's rich programme of events. The establishment of the Visiting Fellowships at Chawton House Library has been very successful. Some of the fruits of the research of the very first two visiting fellows is in this issue, along with a review of the November 2007 conference examining the reception of Jane Austen's work in Europe.

Winter 2008

Editors:

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General: Jacqui Grainger

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LITERARY STATUS AND MATERIAL CULTURE: ELIZA HAYWOOD'S EARLY BOOKS

Historian James Raven remarks that 'culture...need not be commercial, but it often is. Culture, indeed, can be big business'. Haywood's first publisher, William Chetwood, recognized that Haywood's first text, *Love in Excess* (1719), not only had potential to be a success in itself, but that there was opportunity for significant sales of women's writing in general. Chetwood's risk of publishing an unknown, female writer's first novel was, as Sarah Prescott has argued, 'amply repaid [...] as this text not only made Haywood famous, but was also consistently reprinted throughout the eighteenth century'. Haywood's other early works also garnered large sales and contributed to her popularity. Within five years of her first novel, she released a collected works, and her writing gained significant cultural currency. However, Haywood has long been dogged by charges that her writing sold well, but lacked literary status. But, considering her publishing practices, early editions, and bindings of her work reveals that Haywood's work was both popular and respected, and that her early writing had both market caché and artistic merit.

Haywood achieved significant literary and commercial success very early in her career. She followed *Love in Excess* with several more commercially successful novels and a collection of her works, *The Works of Mrs. Eliza Haywood*, was published in 1724. In five years, Haywood moved from being an unknown writer to having a career and texts worthy of publishing a collected works. The creation of *The Works* so early in Haywood's career can be seen as a powerful move to establish Haywood as a distinguished, influential author; its release signifies that Haywood's writing was culturally significant, as well as economically viable. Sarah Prescott explains that

The appearance of the collected 'Works' of authors like Aubin, Barker, Davys and Haywood represent an attempt by publishers to claim a higher literary status for the commercial genre of the novel and add a veneer of seriousness to texts which could easily be perceived as ephemeral entertainment. Furthermore, by appearing as authors of a corpus of writing worthy of collection, women could be seen to have canonical standing and literary importance as well as commercial appeal.

The occupation of dual positions – being commercially successful as well as making a bid for canonical standing, especially early in one's career – upset the literary status quo. The early works of literary authors, such as Pope's early works, often did not meet with popular success; a serious career entailed at least a brief period of obscurity before achieving the type of popularity Haywood gained with her

first publication. James Raven points out that 'commodification enraged those who identified literary devaluation and potential social instability as the consequence of increased print production'. Now, with the presentation of Haywood's work in collected editions, her writing was not just involved in the 'problem' of decreasing the status of literature by its plentiful existence, it was simultaneously commercial and literary. Haywood, a woman who emerged from the fray of the new print market, established herself as a genuine, significant author.

An examination of the bindings of some early editions of Haywood's books provides further evidence that Haywood's works were not only saleable commodities, but that they were often valued and displayed as items of status. David Pearson remarks that bindings reveal a number of important factors, such as whether 'the owner was sufficiently wealthy, or poor, or was sufficiently interested, or not, in this text to want to give it this kind of binding: the quality or distinctive characteristics of this binding (or the absence of these things) tells us something about the way this owner...approached this book'. Considering where, by whom, and how Haywood's texts were physically housed gives us substantial clues as to who was reading her, and how and if her work was publicly displayed in libraries or other personal collections. Because during the eighteenth century, bookbinding was still performed by hand: as Pearson has pointed out, 'every bookbinding, whatever its degree or quality, was an individually handmade object and its making and purchase therefore involved a series of active choices. In those choices lie meaning which are part of the history of every book, and which are ours to interpret today'. Collections of Haywood's early works, such as are housed at The Chawton House Library, the Bodleian, the British Library, and smaller, historical libraries such as that of Sir John Soane's, allow for an investigation into the physical history of a text.

While bespoke bindings were common in the eighteenth century, ready-bound texts, or 'trade-bindings' were also popular; trade bindings were not always of poor quality, and specialty bindings were not necessarily always elaborate or costly, but the type of binding can provide clues regarding the cultural value of a particular text. Pearson explains that 'a significant proportion of books were normally stocked and sold ready bound' and that these ready bound texts were usually 'titles where trade could be anticipated'. Several advertisements for Haywood's works indicate that at least her first collection was available ready bound, which implies that her work was highly saleable. The advertisements for

Haywood's second collection, *Secret Histories*, announce where the most current collection can be purchased and also remind buyers that her first collection is also available in their shop 'in 4 neat Pocket Volumes'. Haywood's work was produced in not only these ready made volumes that were likely to sell well, but also in upmarket, bespoke bindings.

Her work had general commercial appeal and had by the early 1720s achieved enough status to be produced in beautiful bindings and displayed as a sign of one's wealth, intellectual acumen, and cultural knowledge.



Portrait of Eliza Haywood

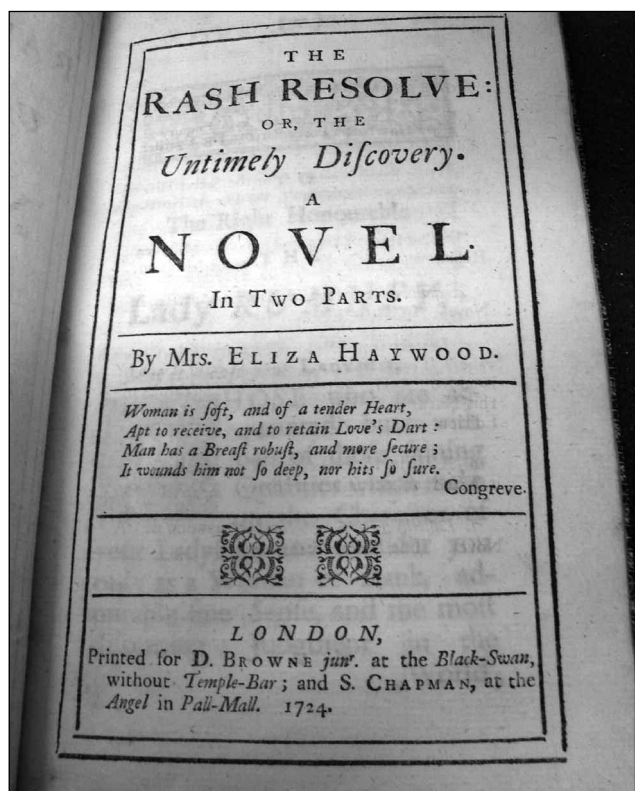
For example, the Chawton House library edition of *The Rash Resolve* (1723) is bound in an upmarket, early eighteenth-century binding; the novel was published very shortly before Browne and Chapman printed *The Works*, and this bespoke binding of *The Rash Resolve* indicates that Haywood had achieved a level of cultural regard which would allow for her publishers to launch an edition of collected works. Chawton's copy of *The Rash Resolve* is bound in a red leather, likely goatskin¹, cover with a Harleian

style gold-tooled border running around the periphery of the rectangular cover. Indicative of an upmarket binding, the Harleian style, Pearson tells us, 'emerged around 1720, and was a dominant feature of English binding for the next sixty years or so'. The spine has five flower and cross gold patterns, descending vertically, each one separated with a raised ridge. The title, "RASH / RE = / SOLVE" is printed in gold under the first flower and cross pattern. This detail is also consistent with higher-quality, early eighteenth-century bindings.

The edges of all the pages of the novel are also gilded with gold; this practice was often employed not only to decorate, but also to protect the pages from dust. The book also has a marbled paper end-leaves, which were more fashionable than plain white end-leaves. The first edition of *The Rash Resolve* held by The British Library is very similar to the one held at Chawton; the BL book is also bound in red leather, with a Harleian-style border, a gold-tooled, raised spine and marbled-paper end-leaves. These books, which are in excellent condition, were obviously cared-for and valued objects. That Haywood's text was selected by the owner to be displayed in this manner indicates that her work had likely garnered a significant cultural reception, and that she was regarded as a legitimate, as well as a popular, author.

Similar to the two aforementioned copies of *The Rash Resolve*, copies of *The Unequal Conflict* (1725) and *The Fatal Fondness* (1725) held by the British Library and Sir John Soane's library, respectively, are encased in bespoke bindings.

The copy of *The Unequal Conflict* in the British Library is bound in a similar style to *The Rash Resolve*; the book is bound in red leather, with a Harleian border, gold-tooled, raised spine, with marbled-paper end-leaves. The Soane copy of *Fatal Fondness* is bound in a style that suggests that the text was rebound later in the eighteenth century; the Soanes were married and lived in their London home in the later eighteenth century, and the style of the binding, along with the Soanes' dates, suggest that the Soanes re-bound the book when they acquired it for their library. The book is bound in a half-leather binding: the spine is leather, and the corners of the cover are tipped in leather.



The title page form
The Rash Resolve by Eliza Haywood

The rest of the cover is constructed of marbled paper over a board, a style which was, as Pearson states 'not uncommon in the middle and later part of the eighteenth century'. Also, the book has a smooth spine with the book's title written in gold; the smooth spine was 'the major innovation spine construction which took place around the middle of the eighteenth century'. This type of binding is not as luxurious or as durable as the full leather, gold-tooled bindings, but it was a fashionable binding, especially for novels at this time. The Soanes' collection houses three other Haywood titles: *The Tea Table*, *Love in Excess* (4th edition), and *A Spy on the Conjuror*. *The Tea Table*, *Love in Excess* and *Fatal Fondness* are found in a smaller room, across the hallway from the larger library. Stephanie Coane, the museum's librarian, speculates that those three titles were part of Mrs. Soane's collection. However, the Soanes' collection provides evidence that Haywood's texts, particularly her early works, were still valued and included in a mid- to late-eighteenth century library. The sample of books I've discussed here is relatively small, but it points to a potentially important avenue of research that allows scholars to construct a richer picture of who bought,

owned, and read Haywood's texts, and how her work was culturally received. The release of Haywood's writing as a collected works, just five years after the publication of *Love in Excess*, as well as the production of her texts in ready-made bindings, provide firm clues about the marketability of her work, and also suggests that she was beginning to be recognized as a significant author. The bespoke, upmarket bindings of her early work indicate that the owners of her books chose to invest time, energy, and money into the display of her works. Haywood's work had both commercial appeal and cultural legitimacy: her work and career were emerging as powerful economic and cultural commodities that epitomized the changes of the early eighteenth-century book trade and reading public.

Notes

1 The leather used in this binding matches the description of red-dyed goatskin described in P.J.M. Marks' book *The British Library Guide to Bookbinding: History and Techniques* (44) and David Pearson's *English Bookbinding Styles 1450-1800: A Handbook* (19).

2 Marbled paper "relies upon floating dyes on a special liquid surface which allowed the colours to spread out in a fluid and abstract patterns, which can then be captured on paper" (Pearson 39). Marbled paper was popular from the end of the seventeenth century and throughout the eighteenth.

3 According to Spedding's bibliography, Sir John Soane's library holds the only copy of this text.

Works Cited

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‘TO KNOW THEIR STORY’: SARAH FIELDING AND UNDERSTANDING CHARACTERS IN THE EIGHTEENTH -CENTURY NOVEL

The eighteenth-century novel is perhaps best known as the genre of modern individualism, and since Ian Watt’s *Rise of the Novel*, scholars have examined the relationship between the two from many angles¹. But these analyses often overlook how frequently novels digress from their main narratives to resist the individualism of their protagonists. Henry Fielding’s *Joseph Andrews* (1742) and, to a lesser degree, *Tom Jones* (1749) provide canonical examples of the tendency to turn away from title characters and let others tell their own, separate stories. These stories-within have lives of their own, and trying to interpret them only through comparisons with the central narrative often fails to do justice to their complexity.

The story-within appears occasionally throughout Henry’s fiction, but it is his sister Sarah who fully exploits its potential for questioning the valorization of individualism. Sarah Fielding’s most famous and popular novel, *The Adventures of David Simple* (1744), recounts the quest of a man to ‘meet with a real Friend’ no matter the cost (23).² Chawton House Library holds a first edition of this text, as well as a French translation of 1784, *David Simple, ou, le véritable ami*, which changes the title to emphasize friendship. David decides that the variety of London can provide world enough for his search for a real friend, and throughout the novel he encounters housewives, gentlefolk, disowned children, shopkeepers, and many others from whom he seeks friendship. All of these people have their life-stories to tell, and David listens carefully to judge whether he can befriend these narrators. This multiplicity commandeers the novel as David becomes more listener than actor, and the central narrative of his search yields to the variety of these histories. Tension develops between David’s narrative and other stories as he tries to reconcile the two models through which he relates to the world: sympathy and economics. At the novel’s beginning, David and his brother, Daniel, partake in ‘the most perfect Unity and Friendship’ built upon shared feelings and finances (8). But Daniel embodies the vicious, self-interested individualism defended by the infamous Bernard Mandeville, whose *The Fable of the Bees; or, Private Vices, Publick Benefits* (1728) earned the harsh criticism of his contemporaries. True to the spirit of acquisitive self-interest, Daniel conspires to steal David’s inheritance when their father dies, and he subsequently expresses the utmost contempt for David in order to drive him away and keep their home for himself. David eventually reclaims his fortune, but only after realizing that sympathy for others leaves him vulnerable to the economic machinations of self-interest. He resolves to find a true friend not only to replace his brother but also to reclaim his faith that sympathy and economics can work together as social forces.

To find a true friend, he must conserve both his finances and his feelings, for he designed ‘to keep all his Money to share with his Friend’ (24). But to decide whether other people are worthy or not, David must hear their life stories so he can determine the extent of their own self-interest. Instead of growing as an individual, he acts as a locus around which various narratives can be told that explore the contradictions between sympathy and economics. From these narrators he chooses who best embodies friendship as the sharing of feeling and money, and in his community of true friends self-interest disappears as a new, relational self, defined through the reconciliation of sympathetic and economic interactions, replaces individualism.

This relational self, the idea of the self as constructed through interactions with society and culture, is of course a component of all novels whose characters struggle to bring their individualism in line with society.³ But Fielding’s novel does not focus on this goal; in *David Simple*, the real struggle is how to construct a relational self protected from the corrosive forces of self-interested individualism. Daniel will never reenter David’s society; in fact, he only reappears in the novel’s final chapters as an atheist on his deathbed.

When David hears of his passing, he remarks, ‘I cannot forbear paying some Tears to his Memory,’ signifying his deep sympathy both by his words and by the handkerchief he reaches for (270). But the tears he ‘pays’ mirror the financial support he had provided for his brother but which Daniel used to support his dissolute life. In both cases, sympathy and economics distance David from his brother rather than reconciling them. To heal the damage his brother has done to his relational self, David seeks out people who best exemplify the union of feelings and finances as he understands it; the self-interest of individuality will always remain anathema to this harmony.

Sarah Fielding uses the variety of stories-within to valorize the relational self and de-centre her protagonist, thereby preventing any individual, even David, from dominating the novel. Even the narrator’s judgment becomes suspect as she mocks the man whose adventures seem harmless enough: ‘For [David’s] Man of Goodness and Virtue was, to him, what *Dulcinea* was to Don *Quixote*’ (88). This quixotic representation of David Simple may seem harsh, but it reminds readers that his surname can signify naiveté or even idiocy as well as innocence.

With no single voice left to rely upon, the reader must decide for him or herself what moral each story-within provides. This absence of an authoritative, didactic voice is surprising

in an eighteenth-century novel, especially one advertised as a 'Moral Romance' (2). It works against traditions of exemplarity that defined education as a process of studying and emulating virtuous figures. To make sense of the multiplicity of stories and judgments, the reader must resist granting authority to any one character and try to identify with each different life-story on its own terms. Identifying with a character may seem like a natural process, but the form it takes depends on historical practices. The tradition of exemplarity, typified in a work such as François Fénelon's popular *Télémaque* (1699), treated the exemplar as an authoritative figure whose virtues were meant to be imitated, not questioned. William Whitfeld, in a 1698 sermon, spoke at length of how a person must embody the example so that 'his Life should be a publick and communicable Good.' Identification here is absolute; in theory, religious forefathers or virtuous pagans live again in the educated reader. However, the types of identification encouraged by stories-within require questioning and comparison; through their multiplicity, Fielding imagines a new way of identifying with characters. With no authority figure deriving meaning from a given life-story, the reader is free to see it from the perspective of the particular storyteller, and this takes place through metaphors of personal identification, metaphors by which 'one attempts to understand

another person.'³ They involve positing an identity between different people, a process formally identical to how any metaphor imaginatively claims the identity of unlike things. Today, when we speak about identifying with a character we usually refer to this kind of process. It requires comparison and questioning as readers try to overcome the differences between themselves and the other, and it insists on the value of leaving one's own ideas behind when trying to understand another person.

Metaphors of personal identification do not just spontaneously occur, however; quite often, they require a narrative to inspire a reader to relate to another's experience. This is precisely what happens throughout *David Simple*: the stories-within are not just interruptions of David's quest but are the formal foundation of Fielding's new way of using characters.

The variety of life-stories obliges the reader to identify metaphorically with many different individuals, and he or she becomes engaged in building relations with others that respect their difference and particularity.

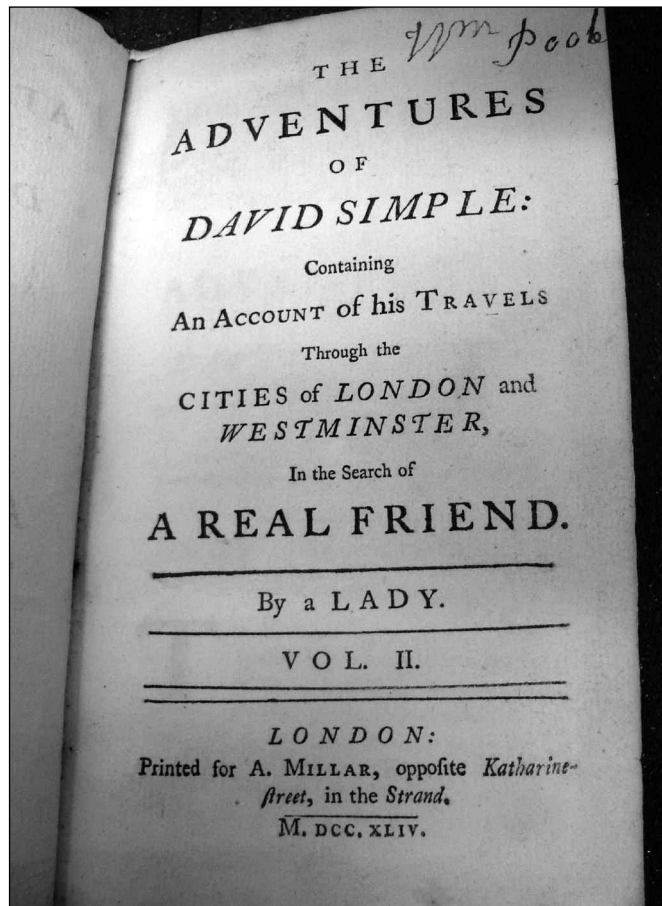
This respect for difference is what David lacks, even when he is at his most sympathetic. His quixotic quest restricts his understanding of other characters to whether they embody sympathy and economics in the way he believes they should. His true friends do not actually need unique histories; it would be sufficient for David if their stories simply

fit his own romantic preconceptions. But the reader can read the various stories against this romance, and instead of being an example for imitation, David becomes another character understood through metaphor.

The complexity of Fielding's stories-within lies in how they negotiate between different forms of identification as well as between the genres of romance and history. Readers can take in the full variety of life-stories by embracing this complexity, but David becomes increasingly bewildered by the problems of other characters. By only attending to how others correspond to his ideas of what is proper in sympathy and economics, he remains incapable of understanding life-stories too different from his own. He often

relieves his confusion with sympathetic or economic gifts, but these generally only increase his isolation from their recipients.

His encounters with two married couples show how inadequate his romantic viewpoint is. The first husband catches David's attention because of 'those great Signs of Happiness' which appeared in his countenance and the praise he bestowed upon his wife (45). David trusts the man, so when he discovers the indolence and selfishness of the man's wife, he cannot imagine what 'could be the Cause of a Man's Fondness for such a Woman' (46). David seeks out the cause of the man's feelings, but he can only conclude that the wife's 'great Pride, and high Spirit' have made him her slave (46). David sees no reason to sympathize with this woman whose disdain for her husband marks her as a tyrant. Unfamiliar



*The title page from The Adventures of David Simple
by Sarah Fielding*

with this type of relationship, David decides that neither person could ever be a true friend, and he gives up trying to understand them.

The narrator, however, does not stop when David does. She provides a more sympathetic view of the wife by appealing to prevailing gender inequalities: 'I think it very likely, if she had...been humble in her Behavior...[Her husband] then would have been Master in his own House, and made a Drudge of her' (46). According to David, the wife lacks virtue and imposes on her husband; according to the narrator, her 'high Spirit' allows a limited self-determination that protects her from domestic slavery. This judgment affects how readers relate to this married couple by potentially creating sympathy where David expresses none. This conflict between the narrator's and David's opinions not only uncovers the patriarchal bent of David's own sympathies but also reveals the blind spots of his quixotic vision.

The narrator's interpretation of this marriage confidently appeals to the consequences of gender inequality within marriage, and the second couple bears out her assessment. The humble wife of the second couple is a victim of her own subservience; she always 'flew to obey [her husband], the moment he but intimated his Inclinations... yet it was seldom she could get a good Word from the Man she endeavoured to please' (47). This marriage confounds David, for although her tenderness 'raised a great Compassion in David,' the husband experiences none of this feeling (47). He leaves the second situation amazed 'how it was possible for good Usage to make a man despise his Wife instead of returning Gratitude,' and his bewilderment underscores the fact that he has learned little more than that 'the Goodness of [his] Heart' obscures his understanding of the world (51).

David fails to find any solution to the second wife's unhappiness and resorts to giving her five guineas so he might wrench himself away. As the wife admits, the conflict has not ended: 'Even my Tenderness is turn'd against me...yet my Fondness still continues for him' (51). Nevertheless, David

forces her narrative to conclude, rejecting the future narratability of her life and transforming her from a woman whose individual story he had a 'strong Desire to know' into an object of charity, akin to any other suffering woman (48). He exchanges what pleasure he might have had in sympathizing with her specific story for the pleasure of general largesse. By using his money in this way, David destroys any hope that his relational self might reach out to this woman through both sympathy and economics. She apparently will never be his true friend, but this failure has more to do with how David deploys his feelings and finances than with this woman's unfortunate history.

Whereas David's feelings previously led him to misjudge his brother, here they prevent David from making any judgment at all. He loses his orientation towards others, as the repeated references to bewilderment make clear: 'perfectly amazed,' 'could not conceive,' 'was amazed' (51). Seeing no solution to the second wife's unhappiness, David hopes that she might use the extra money to solicit kindness from her husband. But this money pushes her further away from David by replacing sympathy with economics. David 'promised to send her more [guineas],' but his generosity cannot resolve the wife's problems, which he at least can escape (51). David's compassion may still be evident, but its financial expression only reinforces the disjunction

between money and feeling by presenting the former as an endpoint for the latter.

Metaphors of personal identification offer the reader a strategy for avoiding David's confusion. To understand these couples, he or she must value the historical specificity of the life-story over David's myopic romance. The opposition of the two genres appears in the story of the second wife, who recounts how her history began in a romantic delusion. She admits that her husband had seduced her with a letter that led her 'to look on [herself] as the Heroine of a Romance' (48-9). But economic ruin soon follows from her husband's fiscal irresponsibility: 'my Husband would not follow his Business' (50). Limited finances have transformed her idealistic romance into a harsh economic history defined by



*Illustration from The Force of Friendship, one of the novels in
A Select Collection of Novels. Volume the Second
(London: Printed for John Watts, 1720)*

poverty and her spouse's unfeeling tyranny. David's own quixotic understanding of sympathy and economics resembles this woman's delusion, but the reader is in a better position to recognize the empty promises of romance.

No matter how much sympathy David may have for this woman, the relief he offers can only conclude their meeting, not improve her life. In contrast, the reader can try to identify with this woman's history in order to understand it as more than just another example of how sympathy and economics contradict one another. By engaging with metaphors of personal identification, the reader learns to develop a relational self more attentive to other characters than David is. By considering the varied ways that sympathy and economics interact in the novel's many stories-within, readers extend the potential of both feeling and finance to build communities that engage with the kinds of people David passes by.

Sarah Fielding expressed her interest in character most directly in her introduction to her 1757 *Lives of Cleopatra and Octavia* (1757), a first edition of which can be found in the Chawton House Library Collection. In this work, Fielding discusses readers' 'taste of being acquainted with the various and surprising Incidents of Mankind, a taste that leads to 'our insatiable curiosity for Novels or Romances' from which we draw 'fictitious Characters into a real Existence.' But in her earlier novel, she had already worked out a method by which fictional characters could have a real existence, and how this could be beneficial to social life. *David Simple* exposes readers to the multiplicity of life-stories to encourage them to identify with, not merely emulate, characters and to teach them how imaginatively to overcome the differences between people. This way of reading characters may seem to have little to do with ideas of sympathy and economics, but both of these discourses played major roles in how eighteenth-century novels imagined reading as a socially constructive practice. Throughout later eighteenth-century novels, issues of feeling and finance appear again and again in the lives of characters with whom readers identify. By making these social discourses central to the modern novel, authors wrote a resistance to self-interested individualism into the genre most suited to spreading its influence.

Notes

Criticism on individualism and the rise of the novel is widespread, but one of the most successful literary historical examinations of the relationship is J. Paul Hunter's Before Novels: The Cultural Context of Eighteenth Century English Fiction (New York: W.W. Norton & Company, 1990). Nancy Armstrong's *How Novels Think: The Limits of Individualism from 1719-1900* (New York: Columbia UP, 2005) is a recent, more theoretical approach to the problem.

Sarah Fielding, *The Adventures of David Simple*, ed. Linda Bree (London: Penguin Books, 2002). Page references to the novel will be made parenthetically.

John Seigel uses the term 'relational self' to contrast the idea of a self comprised of social and cultural interactions from other dimensions of the self, such as the physical boundaries of one's body or the self-reflection of one's mind (*The Idea of the Self: Thought and Experience in Western Europe since the Seventeenth Century* (Cambridge: Cambridge UP, 2005), 5, 22, and *passim*).

William Whitfeld, *A discourse of the duty of shewing forth a good example in our lives* (London, 1698), 2.

Ted Cohen, "If I Were Someone Else ...': Metaphors in Human Understanding," *Revue Française d'Etudes Américaines* 86 (October 2000): 50. See also his essay 'Metaphor, Feeling, and Narrative,' *Philosophy and Literature* 21.2 (1997): 223-244.

Sarah Fielding, *The Lives of Cleopatra and Octavia* (London: 1757), ii.

Chawton House Library Members

The Library is most grateful to Mrs Anne Ainsworth for generously giving her support by becoming a member. Anne is also a stalwart of the Chawton House Reading Group and regularly attends the evening lectures.

For the various ways to support the Library, please see our website.



CONFERENCE REPORT: REMAPPING AUSTEN, 8TH NOVEMBER 2007

In this article, Anthony Mandal reports on *Remapping Austen: Jane Austen in Europe and Beyond* a one-day conference organised by Gillian Dow and Anthony Mandal to mark the launch of *The Reception of Jane Austen in Europe*, Brian Southam and Anthony Mandal, and published by Continuum Books in summer 2007.

The event took place on a crisp but sunny day in the picturesque venue of Chawton House Library, and was well attended by around forty international delegates—an especially pleasing number considering the fact that the conference took place in the middle of the academic term.

Remapping Austen
JANE AUSTEN IN EUROPE AND BEYOND

THURSDAY, 8TH NOVEMBER 2007
CHAWTON HOUSE LIBRARY

Speakers include:

- ✦ Beatrice Battaglia ✦
- ✦ Isabelle Bour ✦
- ✦ Peter Cochran ✦
- ✦ Gillian Dow ✦
- ✦ Anthony Mandal ✦
- ✦ Frauke Reitemeier ✦
- ✦ Elinor Shaffer ✦
- ✦ Brian Southam ✦
- ✦ Suzan van Dijk ✦

Remapping Austen: Jane Austen in Europe and Beyond is a one-day colloquium being held to mark the launch of *The Reception of Jane Austen in Europe*, edited by Anthony Mandal and Brian Southam, and published by Continuum as part of the 'Reception of British and Irish Authors in Europe' series (general editor Elinor Shaffer) in August 2007. Taking Austen's European reception as their starting point, the papers presented by an international panel of scholars will examine the presence of Austen and her contemporaries across Europe from the 19th century to the present day. Registration, which includes refreshments and lunch, costs £35. Fuller details about the location and programme of events are available upon request from Dr Gillian Dow (G.Dow@soton.ac.uk) or Dr Anthony Mandal (Mandal@cardiff.ac.uk).

Re-Mapping Austen

Although this was a launch event, the conference organisers intended that the volume should form a starting point for a more open discussion of Austen and Europe. To this end, the invited speakers included a mixture of contributors to the book and comparativist scholars from beyond the project. The result was an enlightening and eclectic mix of the particular nuances of Austen's European reception (in some cases her non-reception) over the past two centuries.

The first panel offered an introduction to the background, context and findings of *The Reception of Jane Austen in Europe*. Dr Elinor Shaffer (London), director of the 'Reception of British and Irish Authors in Europe' series, began proceedings by providing an insightful overview of the overall project. Her title, 'Mme de Staël and Jane Austen in Budapest: real and imaginary conversations', drew on the comparativist joke that although these two writers may not have met in life, their writings might indeed sit alongside, and intertextually inform, each other in putative interactions across the continent. Brian Southam then framed the succeeding discussions by defining Englishness in Austen's works, suggesting that its ideologically parochial dimensions can often disorientate European readers. The segment concluded with my paper, which drew upon and expanded my introduction to the volume, by sketching out an overview statistically and historically of Austen's reception over two centuries and across twenty-eight different nations. Subsequent discussion made clear the need for care when mapping reception solely through a country's translation output, as national borders are inherently permeable and there is always a movement of translations across borders, which is often difficult to trace or summarise quantitatively.

The second session, 'Austen and Europe: past, present and future', looked specifically at the function of translation in reception. Owing to the unforeseen illness of one of the panellists, Dr Frauke Reitemier (Göttingen), this was a leisurely segment that looked at the often whimsical rendering of Austen's specifically English idiolect into another tongue. Professor Isabelle Bour (Paris III) offered an entertaining overview of the various permutations of Francophone translations of that famous opening sentence of *Pride and Prejudice*, beginning with the first Swiss - French translation in 1813 through to twenty-first century renditions. This survey was complemented by Professor Beatrice Battaglia (Bologna), whose paper enumerated the various difficulties encountered by Italian translators in preparing Austen's novels, concluding with a series of suggestions that future translators might consider when preparing editions of Austen's works.

The final panel, 'Romanticism and trans-European literary networks', expanded its focus beyond Austen to explore various intertextual links with her contemporaries. The issue of translation was approached from a different perspective by Dr Gillian Dow (Chawton), who focused on the popular translation of Madame de Genlis' *Adele et Théodore* (1783), a work referred to near the end of *Emma*. The ensuing discussion of translation and transmission across late-eighteenth-century Europe drew attention to a rich and

dynamic literary environment. A robust and forceful critique of Swiss interpretations of Romantic writers was made by the second panellist, Peter Cochran. His detailed analysis of translations of Austen and Byron in the Genevan periodical *Bibliothèque Britannique* illustrated the difficulties in conveying Austen's irony, when compared to the more successful rendering of Byron's Romantic lyricism in *The Giaour*. On the whole, Austen's nineteenth-century reception in Europe was desultory and it was not until the twentieth that she really gained some status on the mainland. Taking this as her starting point, Professor Suzan van Dijk (Utrecht) outlined her work on the Women Writers reception database, comparing the virtual absence of Austen with the popularity in the Netherlands of novelists such as Edgeworth, Hofland and More, whose Protestant didacticism perhaps struck a chord with Dutch readers. This paper offered an apposite conclusion to the day's proceedings, as it was abundantly clear

that, despite her neglect on the mainland during the nineteenth century, Austen is now a significant figure of study across the length and breath of Europe and beyond.

Organising and participating in the conference was a delight, both personally and professionally. The generosity of the staff at Chawton was peerless, both in advance and on the day, and it did much to establish a welcoming and congenial atmosphere for delegates. Discussions among attendees took place in a friendly and stimulating atmosphere, and, in addition to a convivial lunch, there were generous breaks which enabled delegates to meet for the first time or catch up with acquaintances. The papers were presented in Chawton's dining room, and the salubrity of the day was especially enhanced by the crackling of a log fire in the hearth during the sessions!



LIBRARY BULLETIN

A new Chief Executive at Chawton House Library

I'm sure many of you already know that I will be leaving Chawton this spring. I have had the most wonderful time here and only a very tempting opportunity could possibly have seduced me away.

I have been delighted to see the progress we have made over the past three years. I do now feel we have cemented our position as a first rate centre for the study of early English women's writing and that our collection is now well known around the world and not just at home. We are particularly proud of the Visiting Fellows programme that began last October. I think we have also been able to knit more closely together our various aims for the house and estate as a whole. The launch of the estate education project has done much to help that, along with a well-thought out programme of events that bring in people of all ages and interests.

There is plenty more to do, of course, and I feel confident that we have found an excellent successor to take Chawton House Library forward. Stephen Lawrence will be joining us shortly to do just that. He comes with an excellent background in management and fundraising within academic institutions; he has a great track record in developing support for projects as diverse as children's libraries and agricultural education – both of direct relevance to us at Chawton. Steve will be starting to work with us through March and April to ensure an effective handover and continuity.

Most of all, however, I have to say how much I have enjoyed working with everyone associated with the project, be they staff, trustees, supporters or friends. The enthusiasm that

they all show the minute they walk through the door and the pride they have in what we can achieve here is a daily inspiration. My thanks go to all of you for support.

Heather Shearer
Chawton House Library

'Her Make is Perfect': a seminar interrogating women's dramatic writing, text and performance (1600-1830)

The quotation, 'her make is perfect,' derives from David Garrick's description of Elizabeth Hartley (1751-1824); she was one of the finest actors of her age and her portrait hangs in the Great Hall at Chawton House. The words and image together serve to highlight the seminar's focus on the way in which women engaged with dramatic writing and performance, in other words, the 'make' of plays, both text and performance.

'Her Make is Perfect': a seminar interrogating women's dramatic writing, text and performance (1600-1830) is a collaboration between Chawton House Library and the University of Surrey to be held on the 5th of September 2008. At the University of Surrey, the establishment of new degree programmes in English and Theatre Studies, together with the expertise in drama and women's writing of Professor Marion Wynne-Davies and Professor Rachel Fensham, has served to initiate research expansion in this area. As such, the collaboration offers an exciting opportunity to promote regional, national and international research on women's dramatic writing of the seventeenth and eighteenth centuries.

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Portrait of a Lady, thought to be Mrs Elizabeth Hartley (1751-1824), by Mason Chamberlain (1727-1787) at Chawton House Library

The library at Chawton House includes plays written by a number of female dramatists including Joanna Baillie, Aphra Behn, Frances Brooke, Margaret Cavendish, Susannah Centlivre, Hannah Cowley, Elizabeth Inchbald, Charlotte Lennox, Hannah More, Katherine Phillips and an anonymous 'Young Lady.' These works represent a history of the development of women's involvement in drama. Early Modern women writers, such as Margaret Cavendish, were often reluctant, or even unable, to have their plays staged, and before the Restoration no women were allowed to act on the English stage. The introduction of actresses in 1660, however, did not mean that women playwrights became acceptable; on the contrary, they were tolerated as curiosities, even if respected ones like the 'the matchless Orinda,' Katherine Phillips. It was Aphra Behn who – as the first professional woman playwright to make a living from her works – altered the public's perception of women dramatists, so that subsequent authors, such as Delarivier Manley, Catherine Trotter and Mary Pix ('the female wits'), were able to attain a more enduring reputation. Behn also experimented with theatrical devices that addressed the role of women as creative artists and as spectators of the public stage. From this point on, it becomes possible to investigate the distinctive nature of women dramatists as well as to interrogate the wider dramatic discourses in which they participated. While path-breaking critical work has been undertaken on these writers, opportunities to research texts and experience performance across a range of plays from the seventeenth and eighteenth centuries has been difficult to arrange. Many women were obliged to construct their first plays in domestic spaces, rehearsing and staging family entertainments, as well as imagining suitable retorts to public events. As a family residence, Chawton House contains many places against

which domestic dramas could have been played out such as drawing rooms, ante-chambers, library, kitchen, window-ledges, and the walled garden. Reading texts in and through these familial and private spaces will make it possible to consider the making of performance conventions that could house women's ambitions to have their public and private lives examined on the stage.

The combination of the breadth of Chawton's library holdings, the performance spaces offered by Chawton House and Gardens, and the joint text and performance research focus of the seminar, together provide a unique opportunity to explore new ways of reading and performing women's dramatic writing.

The seminar will combine research papers with practical workshops and plenary discussions. For example, the 'hands-on' workshop session in the library will enable researchers both to develop knowledge of holdings and to focus discussion on key debates; these will, in turn, inform the dramatised readings and seminar dialogues. The performances will be informed by critical discussion and undertaken primarily by drama students; a promenade performance event will be followed by a wine reception and conference dinner. Overall, the seminar offers an exciting opportunity to explore less-well-known material, to engage in discussion about the direction of future research and to develop ways of understanding the plays in performance.

Debates around women's dramatic writing of the seventeenth and eighteenth centuries will be the focus of three keynote lectures and two sessions of three shorter papers. Such debates may include: performance and performability, humour, prejudice, closet drama and public performance, im/morality, class and genre. The seminar organisers welcome offers of shorter papers and/or ideas for debate sessions.

The Seminar will be held at on Friday 5th September at Chawton House Library and on Saturday 6th September at the University of Surrey.

If you are interested in giving a paper or attending the seminar please contact: m.wynne-davies@surrey.ac.uk or r.s.fensham@surrey.ac.uk

Marion Wynne-Davies
University of Surrey



DATES FOR YOUR DIARY

Wednesday 16 April 2008

Fellow's Lecture: Women's Educational Writing and History

Prof. Gregory Kucich, University of Notre Dame

Thursday 1 May 2008

Fellow's Lecture: Gilbert White, Charlotte Smith and the Limits of Natural History

Prof. Anne K. Mellor, University of California

Thursday 15 May 2008

Fellow's Lecture: Jane Austen's Juvenilia

Prof. Juliet McMaster, University of Alberta

Thursday-Friday 22-23rd May 2008

Conference: Readers, Writers, Salonnieres: Female Networks in Europe, 1790-1900

The conference is one in a series being held in conjunction with the Netherlands Research Organisation (NWO) project "New Approaches to European Women's Writing" which is based at the University of Utrecht and is directed by Dr Suzan van Dijk.

Thursday 12 June

Fellow's Lecture: Edith Wharton

Prof. Hermione Lee, New College, Oxford

Lecture tickets: £15.00 (£10.00 for Friends & Students)

Sunday 17 August 2pm - 5pm

Longstock Park Water Garden Charity Open Day

Enjoy a visit to these beautiful gardens and help raise money for Chawton House library and the Hampshire Gardens Trust.

Admission is £5 for adults and £1 for children (under 15) and all proceeds go to charity.

Lecture tickets: £15.00 (£10.00 for Friends & Students)

6.30pm Reception with complimentary wine & canapés

7.00pm Lecture

The Female Spectator

The Female Spectator is the newsletter of Chawton House Library, a British company limited by guarantee (number 2851718) and a registered charity (number 1026921).

MISSION

The Library's mission is to promote study and research in early English women's writing; to protect and preserve Chawton House, an English manor house dating from the Elizabethan period; and to maintain a rural English working manor farm of the late eighteenth and early nineteenth centuries.

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